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Complete ServiceBy *E. Hammand***And Other Features**

A man may hide himself from you, or misrepresent himself to you, every other way, but he cannot in his work. His imagination, his perseverance, his impatience, his clumsiness, his cleverness—everything is there in a man's work. If stonework is well put together, it means that a thoughtful man planned it, and a careful man cut it, and an honest man cemented it.

—*Royal Bank Monthly Letter*

# A Knowing Eye For Real Art

Harry Wohlfarth, B.B.K., A.S.A., Assistant Professor of Art, Extension Department, University of Alberta, studied for six semesters at Dresden Academy of Art where he specialized in oil and sculpture. He won the Bavarian government award in Creative Design in 1935. In the years 1950 to 1953, appointed by the government, he was extension lecturer in Art, Art History and Cultural History with the Extension Department of the Maximilian University, Munich. He is a member of the Professional Academic Artists (B.B.K.) and the Alberta Society of Artists. Since 1954 he has been art specialist on the teaching staff of the Department of Extension, University of Alberta, and the Banff School of Fine Arts.



**It Takes Study  
to be Able to Tell  
Real Ability from  
Mechanical Aptitude**

How can a work of art be analysed and judged if the easy means of comparison can not be applied?

Let us look first for some general factors, common to all painting. We can take the technical elements and analyze them separately according to quality. However, let us bear in mind that in contrast to a piece of craft, a work of art has not only to exhibit excellent craftsmanship but also to communicate significance and originality of idea.

Since this second factor, common to all good painting, has been dealt with quite exhaustively in the abundant literature covering the fields of aesthetics, art history and art philosophy we may concentrate here on the analysis of the technical factors in terms of quality.

In the majority of paintings we can distinguish three major technical elements: drawing, composition and color. Sir Herbert Read distinguishes five: Rhythm of line, massing of forms, space light and shade, color. His element of line is analogous to our element of drawing; his massing of forms, space, light and shade is co-

vered by our "composition" and color is in both attitudes the same. We will now venture the statement that it is possible to analyze and to judge *the quality of drawing, the quality of composition and the quality of color.*

### Two Conceptions

Since we are dealing now with qualities and values we shall try to define the two conceptions more clearly.

The objectivist interpretation maintains that it is not the value which varies but the different groups of individuals.

The subjectivist emphasizes the assumption that value is incapable of definition. (C. E. Moore) Both have very obvious shortcomings.

A third interpretation might be derived from Spinoza's statement "We do not desire a thing because it is good, it is good because we desire it." This avoids the identification of the valuable and the merely pleasurable and it also does justice to the facts of relativity in values: value standards vary with the varying preferences and desires of different individuals and groups. There is nevertheless the danger with this formulation that something might be desired or preferred which is bad. To define desirable more correctly we might say that the desirable is what we would desire if we were aware of the consequences of our choice.<sup>1</sup>

With these important qualifications made we shall turn now to the quality of drawing which is inseparable from the quality of line. This is compressed intensity of emotion projected into drawing. Since the line objectively

does not move, it is the observer who imagines himself dancing along its course.<sup>2</sup>

### Pictorial Shorthand

Only the greatest masters have succeeded in using line in order to suggest mass or solid form, expressed in various subtle departures from the continuous outline—the line itself is nervous and sensitive to the edge of things, it is swift and instructive, and instead of being continuous, breaks off at just the right points and re-enters the body of the design to suggest converging planes. It is above all, selective, suggesting more than it states. Line, in fact is often a very summary and abstract device for rendering a subject—a pictorial shorthand.<sup>3</sup>

The quality of composition ranges and penetrates to a certain extent into the field of drawing as well as into the field of color. It is dominated by the principle of *forceful unity, composed of asymmetrical parts*. We may have, for example, a structural arrangement of lines which in itself might be a good composition. Superimposed upon it, in a kind of counterpoint, may be another composition, a pattern of light and dark, strong in contrast (Rembrandt). Arrangements of color in certain patterns may in addition be integrated in these two compositions (Delany), texture of brush strokes (Van Gogh), sand (Braque), bark (Max Ernst) also play their active part in composition, so that in most cases we have an immensely complex and complicated structure.

<sup>1</sup>Randall and Buchler, *Philosophy*, L.O.S.

<sup>2</sup>Sir Herbert Read, *The Meaning of Art*.

<sup>3</sup>Ibid.

## Color Qualities

In order to apply our concept of quality of color to all painting, modern and ancient, it seems advisable to distinguish first between objective and subjective qualities of color. As attributes of objective quality we might take richness, luminosity, transparency, the crystalline crispness of medieval egg tempera. An element of composition (texture) is also interpenetrating and presenting itself in the form of the objective quality of brush strokes or other means by which the medium of paint is laid down on a given surface.

A comparison between a square inch area from the painting of a beginner or an untrained person and one from a master or for that matter, even from a good professional painter would illustrate perfectly this point.

Attributes of subjective quality of color are considered to be the symbolic, emotional and aesthetic significance evoking a variety of responses in the observer of a fundamentally desirable nature according to the definition given in the analysis of quality.

## Picture Spirit

Another important consideration in the evaluation of a painting, large enough to be applied to all painting throughout the ages can be stated in the question: "How much has the artist in his work succeeded in representing the spirit (*zeitgeist*) of the time segment of which he is or was an integral part?" or "How much is his work a penetrating commentary on the experienced temporal reality of his exist-

ence?" It might be objected here: "How do Picasso's analysis of antique styles fit into this demand?" The answer is that an analysis, a critical or experimental analysis of an antique style is something vastly different from imitating a style or imitating the dominant choice of subject matter characteristic of a given epoch in time. This becomes more clear if we imagine Rembrandt painting in the technique, style and spirit of the gothic period of which he could have had only superficial knowledge, rather than to comment on the spirit of his own contemporary time, facing therein the risk of every conscientious painter of not being understood and dying in poverty.

This analysis of antique styles in a critical and experimental sense is typical of our so-called "Age of Analysis" and therefore a splendid commentary.

In conclusion we might state, that whenever we try to evaluate or judge paintings we should look first for the presence of these technical qualities as a must and an indispensable prerequisite of all good painting—the quality of drawing, the quality of composition and the quality of color. If in addition the requirement of contemporaneity is met, we can proceed to the final judgement, which will be an aesthetic one always. After all it is impossible to divorce aesthetic quality from technical efficiency and mastership.

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## **NEVER TOO YOUNG OR TOO OLD FOR THE CREATIVE ENJOYMENT OF CRAFTS**

Standards of accomplishment in the fields of Design, Ceramics, Leather-work, Copperwork and Weaving have been established through the formation of Basic and Advanced Courses, offered by the Arts and Crafts Division of the Department of Economic Affairs. The courses are open to all residents of Alberta who are sponsored by a responsible local organization.

Last year, 350 students participated in the generalized courses. Applications for the 1959-60 season have already filled more than three quarters of total possible enrollment.

The new program will require of students a satisfactory evaluation record of basic course accomplishments to permit attendance at the more selective advanced course. Permanent certificates of standard are awarded successful Advanced Course students 18 years of age and over who have had two year's experience in assisting community crafts, completed the leadership course and completed the craft refresher course.

Quick Craft courses will be held as before, for leaders of youth camps, recreation centers, playgrounds and communities. The Arts and Crafts Division will also offer special assistance to rehabilitation centers, homes for the aged and to institutions.

Fee for the basic course will be nominal. A minimum of six persons must enrol for each basic course. Application forms and detailed information are available on request from the Arts and Crafts Division, Cultural Activities Branch Department of Economic Affairs, Room 424 Legislative Bldg. Edmonton.

**Creative Design  
and Technical Skill  
Are Both Needed**



*The ink used in the Fleming's drapery silk screening process is forced through the open mesh stencil designs onto the fabric by means of a rubber blade called a squeegee. Mrs. Fleming keeps an even flow of ink in the frame while Mr. Fleming works with the squeegee.*

**By R. Swenarchuk**

# Silkscreening at Home

**A**N INTERESTING home hobby, and one than can become a profitable sideline too, is silk screening—a practical method of printing which permits the application of type matter, illustration and decoration on such surfaces as wood, paper, textile, plastics, cardboard and metals. This versatile printing method is widely used for signs and displays as well as printing upon hundreds of different manufactured items.

The basic principles of the silk screening process are comparatively simple. A special ink is forced through the open mesh of a piece of silk onto the surface to be printed by means of a rubber blade called a squeegee. The shape of the design or lettering to be printed is formed on the silk by blocking out some parts, and leaving others open in the form of a stencil.

An important advantage to the beginner is that one may obtain professional results with simple, inexpensive equipment. The basic equipment is a wooden frame with silk stretched tightly across the under side, a baseboard to which the frame is hinged, and a squeegee.

The screen printing process has become a popular medium of the fine arts in Alberta. Night classes have been conducted for interested persons in both Calgary and Edmonton and

several artists are now engaged in the business of manufacturing screen process color prints, greeting cards, scarves, and ceramic novelties. The flexibility of the process gives wide range to the creative ability of the individual.

An example of what can be done at home is the drapery design and printing project of a young Edmonton couple, Jack and Avery Fleming.

Armed with nothing but curiosity Mr. and Mrs. Fleming three years ago began their search for information on the silk screening process and a suitable drapery design to match the early-American decor of their home at 9828 - 142 St. They didn't have to go far for the first as Mr. Fleming's mother is a well-known silk screen artist. The design was a different matter however, and it took a symbol on an old spinning wheel to provide the inspiration.

When the Fleming's picked up the wheel from a Mennonite family in southern Alberta, they discovered a geometric pattern inscribed in the wood. On inquiring, they found it was a "hex" sign, widely used in the Dutch Pennsylvania area of the United States. The designs, varying in pattern, are painted on barns, fixed to furniture and other articles to ward off evil spirits and promote goodwill.

The Flemings chose nine signs and incorporated them as their basic pattern.

The silk screening equipment was erected in the basement of the Fleming home. An extra-large frame, 46 inches by 48 inches, is mounted on a table. A special type of stencil silk is purchased in an Edmonton store, but the textile ink was brought in from Vancouver. Three colors, blue, yellow and white were mixed to prepare the desired hue of green. A friend in Hong Kong was called upon to send 50 yards of raw silk as drapery material.

One of the major jobs was the preparation of the stencil itself. It took Mr. Fleming "quite a long time" to cut the basic pattern of nine, intricate geometric patterns on the stencil which measures 29 inches by 39 inches. Each design is three inches in diameter.

Once the operation was under way the do-it-yourselfers printed about 10 yards an hour. After the printing, the cloth was steamed to fix the color into

the fabric, washed to remove the sizing from the raw silk, and ironed, ready for the final drapery sewing operation.

The process, say the Flemings has been a long and at times a tedious one but they are very satisfied with the results. They place a commercial value of about \$50 per yard on their product.

*Mr. and Mrs. Fleming "test hang" one of the finished lengths. The unique design is chosen from a series of "hex" signs used in the Pennsylvania Dutch areas of the United States to ward off evil spirits and promote good will. The Flemings chose the pattern because it is in keeping with the early-American styling of their home.*





# Festival A Fiasco ?

National Drama  
Entries Fail To  
Present the Best,  
Is Suggestion

By J. McCreath

**I**T IS no longer a secret that this year's Dominion Drama Festival, held in Toronto the week of May 18, has had the lowest standard of competition for many years.

It was a depressing experience to be a witness to the productions which were being presented as the cream of Canadian amateur theatre. Or rather, it would have been depressing had one believed that these really were the cream. However, I can quite honestly say that, here in Alberta over the past year, I have seen at least three plays which were superior to any English-speaking straight play in the Festival, and at least three others which were the equivalent to anything seen in English during the week. It was unfortunate that the great French teacher and director, Michel Saint-Denis, was obliged to assess English Canadian amateur theatre on what he had seen during the week. He could come to only one conclusion—that the standard of acting in English-speaking Canada was very poor indeed.

### **Is Held Responsible**

On the basis of what we had seen at the Festival, it was ridiculous to have to realize that the Regional Adjudicator, Mr. Richard Ainley, could have really believed that, for instance, there were two plays from Halifax superior to all the entries but one out of the four western provinces. It was generally felt that Mr. Ainley must be held responsible for the unfortunate program which Mr. Saint-Denis was being asked to seriously adjudicate. And, indeed, I share this feeling.

But at the same time, in all honesty I must go along with Mr. Nathan Cohen, one of Canada's most able, if most severe critics, when he states

that "as it is at present constituted, the Dominion Drama Festival is on a tread-mill to nowhere."

When we know for a fact that every month across Canada something very fine emerges in amateur theatre, either in acting or design or production—plays which find an audience and critical approval, productions which sometimes almost attain a professional standard, then we must ask what is the Dominion Drama Festival for? These plays seldom enter a regional festival, or if they do, can be tossed out at the whim of an adjudicator. Yet, we are told that the top work of the amateur theatre finds its way to the festivals. This is simply not so.

### **Did Vital Job**

As a competitive operation for over twenty years, the Dominion Drama Festival did a vital and necessary job in raising the appreciation and standard of good theatre across Canada.

But in the years since World War II young Canadians have gone out in the world to study in the best schools, under the great drama teachers of our time. Some of them have tried their hand at professional theatre and some have gone far. Others have returned to Canada, no longer contented with a church-basement standard of theatre. They are working season after season in Canadian communities and on Canadian campuses and, while it certainly cannot yet be said that a truly Canadian theatre movement is emerging, still there is progress. Community theatres are building audiences for themselves and many of these dedicated young people are finding that when a choice is necessary, it is more important that the drama life in the community be maintained than

that a group of players should travel great distances in an effort to acquire a trophy. I think this may partly explain why such little good theatre was available to Mr. Saint-Denis and the Toronto audiences in May.

### **Could Be Important**

This writer feels that the place of the Dominion Drama Festival could still be an important one on the Canadian cultural scene. Certainly the opportunity to listen to a man of Mr. Saint-Denis' brilliance is something that no serious drama person would want to miss. But in Toronto Mr. Saint-Denis was obliged to waste his time too often on trivial and mediocre amateur theatre.

Perhaps the new regional adjudication plan will bring forth a more truly representative group of final plays than recent adjudicators have been able to do, but I still feel that something must be done to encourage the better groups to enter. And I think it must be more than the idea of a trophy and the possibility of a two-column picture in a few Canadian papers.

### **On Highlight**

In terms of the plays, in English there was only one highlight and that was the Simcoe Little Theatre's astonishingly competent production of the engaging musical, "The Boy Friend," and as this was not a musical comedy festival, Mr. Saint-Denis rightly did

not consider it as a serious competitor. The opening night play, an original Canadian comedy from the Sudbury group, "Every Bed is Narrow," started off promisingly enough, but soon bogged down and was dragging long before the third act wandered into sight. The Halifax production of Ibsen's "Ghosts" was inferior to the performance of the Court Players in Edmonton last January and the Halifax production of "Teach Me How to Cry" and the Ottawa production of "The Cave Dwellers" were very poor indeed. Mr. Saint-Denis found the Medicine Hat group with "The Diary of Anne Frank" to be guilty of "in-audibility, monotony of playing and failure to realize the dramatic shape of scenes." Only the two French plays, apart from "The Boy Friend," had any really consistent style or power or imagination, and Mr. Saint-Denis had no alternative but to present his major awards to these two productions.

For me, one of the highlights of the festival was the Theatre Conference luncheon, at which the luminous actress, Irene Worth, gave a warm, witty, charming and yet deeply moving, almost inspiring talk on the need for all Canadian theatre people to "dig deep" in mining whatever treasures we may have to offer to our theatre. She was superb. Memorable, also, a fine day at Stratford with the able Mr. Michael Langham as a most informative hcst-lecturer for the day.



*Interior of exhibition area in Calgary. In the foreground are the very excellent pine carvings of E. J. Cotton, 2022 - 27 St. S.W., Calgary. Other displays are from: Mountain Weavers, Calgary, Victoria Weaver's Guild. Fort-Qu'Appelle pottery, Edson Craft Centre, and handicraft scholarship display.*

## **Albertacraft Exhibitor Totals Show Marked Increase This Year**

The 7th annual Albertacraft display held at Edmonton and Calgary in March and April emphasized the tremendous increase in the variety of

crafts being enjoyed by Albertans, and by Canadians generally. A brisk exchange of techniques and ideas was enjoyed by adherents of the various



The top table shows pottery from the hands of Mr. Walter Dexter, who will be the Cultural Activities Branch's ceramic instructor for the season 1959/60. The table in the foreground is an excellent display of his co-workers.

A beautifully executed display of basketry from the expert hands of Mrs. Elsie Kostash 8731 - 76 Ave., Edmonton.



skills and exhibition of their capabilities has encouraged many of the hundreds of spectators to venture into one or other of the many fields.

Children's exhibits were of special interest. These included ceramic figures by the students of the Edmonton School for the Deaf, pottery, leather and copper from Edson students, pottery and paintings from Grande Prairie, and paintings from students at Turner Valley.

Comparison of figures of the 1959 show with 1958 totals, shows much

expansion in Albertacraft participation. The 1958 figures are in brackets: Exhibits 89 (53), exhibitors 380 (286); number of pieces 1481 (724).

In 1958, Albertacraft displayed examples of ceramics, textiles, basketry, weaving, enamelling, woodcraft, copper, jewellery, leather, sculpture, metalcraft, batik, dolls and quilts. The 1959 display included those and in addition showed examples of paintings in oil and water color, and ink drawings, pheasant feather modelling, tapestry work, lace making, glove making, needle painting, egg writing, and many others.

It took 17,900 square feet to display this year's exhibits compared with 11,469 square feet used last year.

Plans now are under way in the Cultural Activities branch of the Department of Economic Affairs for an even larger show next year.

*In the foreground is the Victoria, B.C. Weavers Guild display, high-lighting the centennial doll and her hand-woven wardrobe. In the background is Nova Scotia's weaving and pottery display, and scholarship paintings and batik.*





By E. Hammand

**Music Is Necessary  
To Give Complete  
Library Service to  
Any Community**

## **Even Elvis Helps Encourage Use of Record Libraries**

The public interest in music has advanced to the place where circulating libraries of records are a requirement in every community. The Public Library, the cultural center of the community, can best serve this requirement. One Public Library, in its annual report for 1958, shows 17,073 records were circulated last year. This splendid achievement speaks for itself. There are many libraries in Canada who are performing similar excellent service for music. Programming is important.

The phonograph had great impact in today's music world. It is the most efficient mobile facility for achieving any specific musical purpose.

Music programming can be done most effectively with the phonograph record. Greater use of the phonograph record in group and individual listen-

ing programs will bring the desired density of participation within the community. We can think of no better vehicle for bringing into focus or individual benefit the music consciousness that exists everywhere today. People are becoming ever more conscious of their need of something beyond the material. Those of us in positions of leadership must apply this consciousness at community level. This consciousness has to be transformed into an active interest and participation.

### **Sign of Intelligence**

Mr. Weeks, Editor of "Atlantic Monthly", in a talk to students of Wellesley College, Mass., said, "I do not consider music dangerous competition to books. Listening to music is a sign of intelligence. Music takes its place alongside literature as an image and the spirit of his age. Architecture emphasizes nationality, yet formal outline is its most important feature. In Sculpture, form is idealized and often reflects poetic fancy or a dram-

The above is a portion of an address made by Mr. Ernest Hammand at the annual convention of the Canadian Library Association in Edmonton. Mr. Hammand is Field Sales Manager of the Record Division, RCA Victor Co. Ltd., Montreal.

atic story. The very nature of poetry is the expression in words of thought in rhythmical form, while the written in drama and other literature accents portant predominant need to our present way of life".

"The nine muses are one family" Lord Lytton once said. It is certainly true there are fundamental principles in all art.

Architecture, Sculpture, Painting, Poetry, Drama, Literature and Music all reflect nationality and form. They all express the thought of the creator the descriptive power of the writer as well as his feeling. In music we find all of these principles; nationality, form, color, and an endless variety of expressions, either poetic or descriptive. It is because music expresses all these principles that it makes a direct appeal to the heart of everyone and it is for this reason that music is known as the universal language.

### **How About Elvis?**

But does this apply to all music? What about Elvis Presley?

It has been said "You listen to music with your heart, your head or your feet". In other words, you listen with a full appreciation and understanding, or you are listening with an emotional interest in the melody or tone. When listening with your feet, you want to give vent to that irresistible rhythmic appeal by dancing or tapping out the beat. All music has its rightful time and place in our musical experience. Music is a great companion. At any stage in our life we can find music to meet our need. It is given to us for that purpose. Therein lies the challenge to those of us who are aware of music and in a position

to bring a more meaningful music experience to others.

This challenge is to develop musical tastes from the simple rhythmic appeal of an Elvis Presley to the immensely complicated, emotional, spiritual and intellectual appeal of Beethoven's Ninth Symphony. Who can do this better than the Public Library?

### **Have Significance**

The real purpose of the objective approach to music in the community could well be to focus the individual benefit this great music consciousness of which we have so much evidence. Through programming it is possible to create for the individual music listening activity that will mean something to him. This can be done group-wise or through the individual. Attention can be called to recommend lists of records grouped under specific classifications. Records recommended for young people would be an important inclusion. Leadership giving in selecting or giving information that will make listening an interest will be rewarded with fast growing response. Its benefits will be far reaching and most rewarding.

We in the record business are very close to the pulse of things musical. Music is a strong influence for good. The stage is set for all of us to go forward to greater achievements in music. At community level, the challenge is to bring all this music consciousness into focus for the greater benefit of the individual. We in the industry are likewise challenged to bring new advancements in the recording of music and further improvements in the facilities for playing records. Stereo is the latest step forward.

# **Adventure, Not Symbolism Is Recreational Requisite**

**By Dr. R. F. Taylor**

**M**Y INTEREST in recreation has grown from my year by year experience in the General Practice of Medicine and more particularly in General Practice of Medicine in an urban area.

In my work I have discovered that patients divided themselves sharply into two classes, a small group, 20% or 30% who have a specific organic illness which can be classified and diagnosed even though it cannot always be treated, and a larger group of shadow people whose disease might be described as the "unfulfilled state".

## **Too Much Spectator Sport Is Resulting in More Physical Illness**

It would be proper for us to examine these latter patients in some detail. These shadow people, these people who are denied self expression, who are not allowed to be productive and creative, are wholly ill. This is not a situation where someone is complaining of specific symptoms in some limited organ system; this is a situation in which the entire person is not functioning smoothly. They are tired, they sleep poorly, and wake unrefreshed. They are never glad of a new dawn because of the adventures that the new day will bring. There is no color in their lives. Because they are uncomfortable and recognize the fact that this is not a normal state, they begin to examine their physiological processes. They begin to pay some attention to their pulse rate, to the

Dr. R. F. Taylor, a practising Edmonton physician addressed the recent meeting of C.A.P.H.E.R. at Edmonton. Following is a condensation of his talk. Dr. Taylor is well known in Alberta for his interest in the relationship between mental and physical health and recreation.

manner in which they breathe, and to a variety of normal body functions. Now if you direct your attention to any normal body function it is quite possible to discover slight abnormalities, and since you have focused your attention on these slight abnormalities so perverse is the human nervous system, the abnormalities tend to become magnified, and so we find that normal physiological functions begin to assume abnormal characteristics which the patient notes and examines with ever increasing concentration. By now their symptoms are so numerous and so bizarre that they overwhelm the physician and he tends to treat the patient with something less than sympathy and understanding.

### Past Enjoyments

Now when I interview these patients in my office I make an attempt to uncover some particular activity that they would really like to undertake. I try to find something which would impell them to forget all their difficulties in the pursuit of this particular activity whether work or play. I go back in their childhood and try and uncover the things that they enjoyed in those days, and bring them up through adolescence into adult life, attempting to locate the influences that block off their creative drives, trying to find out how it is that people born with a desire to live can lose the desire so completely in so few years, and I must admit that I rarely ever see their eyes light up and hear them say "Oh, I'd like to do that."

Believe me, when their eyes do light up and they say "I'd like to do that" then I drop everything else and concentrate on directing them into the

venture. Unfortunate people, they live each day from rising sun to setting sun in the same fashion, creating nothing, having nothing to show as being uniquely their own, and having a vague feeling that they are not really essential to the smooth functioning of their business, their community, their home, their school, or whatever their environment. Now if we could find the key to self-expression for these people they wouldn't turn up at the office again. We would solve their problem and cure their illness. But to find the key—and I am sure that the key is in the hands of you people if anyone—to find the key we perhaps have to understand some of the forces which have brought them to this state.

### No Time To Be In

Those few souls we know who do possess the key to self-expression are often able to carry on a happy full life, even in the presence of some disabling organic disease. They are so busy living this life they have been granted that they don't have the time to allow their organic disability to intrude. Such people form a minority but we are very grateful for them.

Now, what happened to this creative force that has somehow or other been bottled up for our patient? Well, I think we can look for the answer in three general areas. The first is perhaps described as inundation with the thoughts of others, the mass media of communication, the newspaper, the periodical, and worst of all the television set. These may so flood the mind with other people's thinking, with the products of other minds, that theirs never bothers to struggle up to the

surface and have a look around on its own accord.

The second factor, I think, is the factor of vicarious activity, spectator sport, a sort of second hand adventure with the movies and with magazines, with novels, with true stories, or spectator sports; the sort of thing where you don't have to get your own blood up, you don't have to sweat yourself, but you sort of adventure in a shadow world. I think that there is so much of this in our culture that it takes away the incentive to adventure and create on one's own accord.

### **Overabundant Goods**

And the third factor that is destroying and perverting our creative drive is the availability of consumer goods. This is something which the capitalist culture has to answer for. We make consumer goods easily available because we are able to standardize and mass produce. Mass production has provided every housewife in the block with exactly the same kind of kitchen, with the same kind of living room furniture, with the same kind of household machinery, and there really isn't anything to distinguish her home from anyone else's home. One is tempted to ask the question "Is this person really a homemaker?" since the home was mass produced or mass made in some factory.

One of the things that I have noticed about this availability of consumer goods is the fact that food, clothing and shelter are apt to become more and more easily obtained and the ability to provide for ourselves is increasing even as our population increases. Poor old Mother Earth is just being smothered in human flesh. Of

course, as this process goes on we have to organize ourselves more and more because with more human beings we have less elbow room and we have to stand straighter and hold our elbows into our sides or we dig our neighbor's ribs, and so we are becoming amorphous.

We are just becoming a mass that's spreading out over the earth and in a way democracy is one expression of this. We don't want people to stand out, we want equality and evenness and monotony. If you stand out you are in some danger of being harmed, because you are conspicuous, and so we hide down among the masses of people, and this is quite contrary to the independent, striving, creative spirit of man, and of course, is producing illness in us.

Now I have given some thought to the question of what can be done to solve this problem, a most pressing problem in my professional day. I have come to the conclusion that the solution will only be brought about by a program of re-orientation to combat the cultural enemies of creativity and then I think the work and play will take care of itself.

### **More Symbolic**

I often have felt recreational programs tend to be symbolic more often than useful. I have often found occupational therapy in the hospital, and recreational programs in the community, built around certain crafts and certain programs that are stereotyped. These really must interest only a very small percentage of the people and yet are embraced by a rather large majority. I think they are embraced ritualistically or symbolically, to demonstrate you really were trying

to foster and set free this creative instinct in you. We need the real thing. Quite a few of these teen-aged kids who are building hot rods and driving them around are being creative very often in a more wholesome way than a docile room full of people learning about cooking or bridge or some of the other things. Now, I admit that I am not in a position to offer this criticism, but I must say that this is how I feel and would be glad to have somebody convince me that this wasn't so.

Now let me come back to my patient and to the sort of recreation leader most likely to achieve creative health for that patient. This recreation leader has to be a person who has matured to the point of being able to be a non-conformist, not heeding prestige, willing and anxious to stand out head and shoulders above the rest of the crowd, recognizing that what most people value is likely to not be good and therefore striving to refine and present the things of real value, who will be patient and persevering enough to accept small gains and recognize that he will never stir the whole mass and that if he does he is more likely to be subverting creativeness than promoting it. I want this person's prime qualifications to be thorough understanding of the deadening forces present in our culture, and I would like him to be acute enough to see how they are operating in his community and clever enough to combat them without antagonizing his population.

### **More Relaxation**

When my patient comes in contact with such a person then he will gradually spend less and less of his time striving to keep up with the

Joneses and trying for more and more consumer goods. He will begin to spend more of his time watching the clouds, watching the birds, reading books rather than watching television, hunting with a camera or perhaps just sitting on the lawn and chewing a blade of grass and allowing his mind to wander where it lists.

I know people who exert this kind of influence. Most of them, though, are not doing it for a living, but rather it is incidental to their own way of life. I used to think that the late Professor Rowan was such a man, and I could name others.

You notice that in none of this have we said anything about learning how to do things, how to play certain games and how to undertake certain crafts. I think this is part of the program, but I think that the first thing we need is the influence of trained people in the community whose object is to set free the thinking part of man, and I am quite sure that most of the arts and crafts and activities will be found ready to hand and some of them will surprise you.

I recently addressed a group on the subject of adventure, and I defined adventure as being an experiment with living. Animals live and humans live, but in addition humans can experiment with life. An experiment involves risk and imagination. The rewards may be great or little and adventure probably is the finest kind of play, and so I would like recreation leaders to always orient their program around the question "Am I helping people to new adventure?" I think if you make an adventure the criterion of your program that the creativeness and the expression of self just comes automatically.